

THIRD

ALLERTON SEMINAR

--PUBLIC

SCHOOL

BROADCASTING

1952

REPORT ON THE THIRD ALLERTON SEMINAR

Public School Broadcasting

(The Third Allerton Seminar was held in Allerton House, Robert Allerton Park, University of Illinois, June 15-25, 1952, under the sponsorship of the National Association of Educational Broadcasters and the Kellogg Foundation.)

FOREWORD

The Third Allerton Seminar, like all seminars, represented the interaction and play of personalities upon personalities, ideas upon ideas, and work. A report of the deliberations of the Seminar cannot fully recapture the quality of the experience. A report cannot evoke the vitality of the thinking that took place. Nor can one encompass all the ideas germinated in those eleven days, for in large measure this Seminar was seminal ...a time of idea planting...and many of the ideas given nurture there are still germinating. Time and favorable climates of opinion are needed for their finest flowering. The important report on this Seminar will be the record of the things done and ideas changed as a result of it.

At the invitation of the National Association of Educational Broadcasters and the Kellogg Foundation, twenty public school educational broadcasters met at Allerton House, Robert Allerton Park, the conference center of the University of Illinois, from June 15 through June 25, 1952. Their purpose was to re-examine these basic questions: the nature of public school broadcasting, its validity in the educational process, its goals, its distinctive responsibilities and its opportunities. Superintendents of public school systems, following the pattern set by commercial radio station operators who have moved into television by adding TV technicians but largely depending on their radio staff

to make the transition, have looked to their radio educators for guidance in the new and challenging field of television. Therefore, the Allerton Seminar considered television as a natural extension of educational radio broadcasting.

Nineteen of the educators represented public school systems in the United States owning and operating radio stations as part of their instructional and informational function. The twentieth educator represented Canadian public school education. (Cf. Appendix A.) Over half of the group had used commercial television facilities for within school education, for adult education, or for programs interpreting the schools to the community. Mr. James Miles, Executive Secretary of the National Association of Educational Broadcasters, served as chairman during the Seminar. Through his efforts and those of the NAEB committee planning the Seminar, the services of seventeen consultants were made available for varying lengths of time. Appendix B lists these consultants.

Aware of the excellent work of the Second Allerton Seminar which met during June and July 1949, and accepting those of their judgments having specific value for school broadcasters, the Allerton Seminar on School Broadcasting defined their own areas of investigation and interest as those of (1) philosophy, (2) administration, (3) facilities, (4) programming, (5) production, (6) utilization and evaluation, (7) television, (8) script, and (9) foundations. The director named committees in each area and charged them to report to the Seminar. Their separate reports indicate that practical considerations dominated the thinking of the Allerton Seminar on School Broadcasting. Each committee took from the consultants those ideas which had practical application, and while not discounting theory they nevertheless tested generalizations and theories in the light of their own experiences. As a consequence this report on their deliberations should serve as a guide to educators entering the field and as a standard of comparison for those already engaged in radio and television broadcasting.

PHILOSOPHY

Human progress is inextricably linked with mass communications. The invention of movable types by Gutenberg in the middle of the fifteenth century led to the renaissance of learning and to a wider dissemination of knowledge, but the advent of radio and television offer the opportunity, only partially realized so far, to accelerate the process, and especially through television to break down the language barriers that heretofore have separated peoples. Educators must use radio and television with the same serious purpose that informs their use of textbooks, newspapers, magazines, films, classroom demonstrations, lectures, pictures and all the various devices employing sight and sound, for in this period of conflicting ideologies, radio and television are powerful forces for good or evil. Our cultural survival, our democratic way of life, in no small measure may depend upon the wise use of radio and television. Since training for effective living in our modern world is a primary purpose of education, and education may be defined as purposive communication leading toward socially approved goals, it is imperative that schools use radio and television with the same serious purpose with which they employ other teaching resources. Radio and television are not in competition with other media of instruction nor are they to be thought of as substitutes for the teacher. They provide a related supplementary learning experience that educators have long recognized as invaluable in achieving superior results, or they may be used as the dominant media, and be supplemented by other media. (This is discussed at greater length in the report on Utilization.)

The steadily increasing number of school stations indicates that American educators have recognized the importance of radio as an educational tool. In 1939 there were fewer than 30 educational stations in the United States.

At last report there were 109, more than a third of which were licensed since 1950 and mostly to public school systems. A change in pattern is noticeable in these licenses, for the trend is toward cities of medium size and toward small communities where 10 watts of power adequately serves both a school community and the host community. This encouraging growth and the special awareness of radio educators to the impact of television augur well for the use of the television channels temporarily reserved for education by the Federal Communications Commission. Nevertheless much remains to be done to interpret the function of radio and television as educational tools to educational administrators, to teachers, and to the community at large. These powerful and vivid media are two way transmitters: as originators of programs they teach both students and the adult community, and by intelligent use of tape and disc recordings and films from many sources they extend their influence even more widely; by wise use of local resources and as transmitters of programs from commercial stations, from other educational stations, from international sources, they bring the world into the classrooms and the homes of the smallest communities. Learnings which are profitable in the classroom are shared immediately with any adult who cares to flick a switch.

Ideally, educational radio and television should provide a broadcast service which

- (1) stimulates and enriches classroom instruction by developing new insight, appreciation, and understanding through dramatizations, readings, discussions, and lectures on the same subject of classroom instruction. (For example, a competent reading of Hamlet or a British Broadcasting Corporation production of it would do more to explain the art of Shakespeare than any amount of classroom explanation. Robert Frost or any competent poet or reader of poetry could establish the meaning, significance, and value of poetry more easily than the classroom teacher and perhaps more effectively. The immediacy of the communication from authority ...as from the President ...the current leading atomic physicist...the foreign statesman... lends prestige and value to a communication which may never achieve its function in print.

- (2) complements the work of the classroom teacher with methods of presentation (point #1 above) and with materials not otherwise available.
- (3) improves teaching and teaching skills.
- (4) aids in curriculum development.
- (5) affords children and young people experiences which improve communicative skills and contribute to personal and social growth.
- (6) provides opportunities for vocational training.
- (7) facilitates both the normal and emergency administrative function.
- (8) improves school and community relationships by interpreting each to the other.
- (9) presents programs which meet the needs of adult audiences.
- (10) presents programs which meet the needs of specific though limited audiences.
- (11) experiments and pioneers with new formats, new techniques, and untried areas.

The challenge to disseminate information, advance knowledge, and to effect those socially approved changes in individuals which are labeled "educational" should be accepted and discharged by the radio and television teacher more seriously than by any other type of teacher, not only because his audience is greater, but because his audience is more defenseless, perhaps lulled into false security through the identification of radio and television with entertainment. The radio-television educator, therefore, through the agency of the classroom teacher must make sure that the educative act is completed at school levels by obtaining acceptable responses from the listening group. At the non-classroom level of listening, responses are more difficult to determine, but the educational broadcaster cannot be effective unless he finds ways to survey his audiences and determine from their responses whether the educative act has taken place satisfactorily.

ADMINISTRATION

Educational radio and television, as media of instruction, cut through all departments of instruction, seek to illuminate all fields of learning, and since by their public nature they reach audiences additional to those of the classroom they have the opportunity and responsibility to inform, educate, and otherwise communicate with adult audiences. The philosophy and educational merits of the school system are so clearly revealed in radio and television broadcasts that the chief executive officer entrusted with the department of radio-television education should hold a rank coordinate with the chief educational officers immediately under the superintendent of schools so as to have easy access to the superintendent and to be able to plan effectively with other departments of instruction in making the most effective use of these mass media. Heading the department and managing a radio and/or television station is obviously a full time position. And in larger operations, immediate station management might be delegated to a full time position. And in larger operations, immediate station management might be delegated to a full time manager under the overall direction of the head of the radio-television department. School systems lacking their own radio-television facilities but using commercial facilities offer different problems, yet the volume of work involved and the public nature of that work justify a department of radio-television education under a full time head. As was pointed out under the discussion of philosophy, radio and television belong together. Both are mass media sharing many of the same technical problems, subject to many of the same rules and regulations of the Federal Communications Commission which licenses both media, and requiring many of the same arts and skills in writing and production.

Broadly stated, the chief of radio-television broadcasting has the following responsibilities:

1. He must formulate a basic educational philosophy in conjunction with the chief school administrator. He must be aware not only of the educational goals of the system but keep abreast of changing educational patterns and find ways of using the media under his direction to achieve maximal educational benefits.
2. The station manager must establish and maintain satisfactory relationships with all departments of instruction and with all groups of educational personnel to achieve curricular integration at the program planning level and at utilization levels. He should therefore be represented on all major school committees having to do with educational policies, planning, and curriculum.
3. He must establish an adequate and properly trained staff, certified in teaching when the teaching function is paramount, or certified as engineers, or in their respective fields. Ideally, all radio-television professional staff should be certified as teachers as well as in the techniques peculiar to radio and/or television. If, in addition to adult staff, student staff is employed at the level of station operation as announcers, studio supervisors, librarians, console operators, tape and disc recorders, continuity writers, or any combination of these skills, the station manager must train them to the point of competence. If high school classes in radio writing and radio production are established, the goals of education must be achieved not only for these students but also for classroom listeners. The content, program of study, and the use of student written scripts and student actors are decisions to be made by the chief of radio-television education in cooperation with the chief school administrator. However valuable the educative experience is for students participating in radio writing, production, and station operation, their use or non-use should be based objectively upon the values to classroom listeners. (The question of "professional" competence is bandied about in discussions concerning the use of students and the point is made that student actors must equal those of glossy network productions. The proponents of student actors argue that no network consistently produces radio or television series designed for classroom use, that few local stations do, and that the acting standards of those radio and television productions regularly listened to by elementary school children can easily be achieved by high school student actors properly directed. Dramatizations for high school listening are few-- chiefly because scheduling is very difficult--and the situation rarely arises of non-acceptance of a student acted radio or television drama by a secondary school audience familiar with the canons of good acting.)
4. He must keep his facilities adequate to the work at the maintenance level and must expand to meet new needs and new developments.
5. He must exercise imaginative and resourceful leadership in programming including selection, writing, production, and scheduling, keeping in mind the fact that the effect of education is greatest when it is achieved through an organized, integrated, and sequential experience.

6. He must not only use the standard and accepted techniques of evaluation, but he should constantly seek to find new evaluative techniques. (As Dr. Ben Bloom, Examiner, University of Chicago, told the Conference, "There is a very sensitive relationship between measurement and curriculum. If we can feed back to teachers what works, what makes the changes in pupils that we label educative, then teachers can teach better." The implications of this statement in reference to radio and television programming are obvious. The values are more fully discussed under Section IV, Programming, and Section VI, Utilization and Evaluation.)
7. He must coordinate his efforts not only with those of the school system but with those of the larger community within his signal pattern, including cooperation with community groups, local stations, and radio-TV networks.
8. He must develop techniques of utilization of radio and television and must train the teaching staff as a whole in their use.
9. He must publicize the radio-television services adequately through use of printed media such as regularly issued schedules of programs, through handbooks for special series and other teaching aids, through bulletins on special events or changes in schedule, through radio and television announcements, through special campaigns to build up audiences for regular or special features, through newspaper releases, through group meetings, demonstrations, speeches and any other means available or conceivable in his fertile brain.
10. He must keep abreast of new developments in the fields of radio, television, and education including participation and attendance in local, state, and national organizations working in each area.
11. He must establish standards of classroom receivers and devise means for their maintenance.
12. He must devise means of equipping classrooms with radio and television receivers, because many school systems do not equip their classrooms with new tools of learning immediately. Much of this will be done by demonstrating the educational values of these media and dramatizing the need so that mothers' clubs, parent-teacher associations, and related groups assume their historical function of supplying teaching aids in new fields. But he must never let the responsibility of the schools to equip classrooms according to the needs of modern education be shifted from the schoolboard to private agencies.
13. He must encourage the use of disc, tape, and kinescope recordings at the school and classroom level so as to serve those audiences which were unable to hear or see an original broadcast.
14. And recognizing that secondary school programs of study and schedules for the day are complex and differ from high school to high school within the same system, he must point out to the superintendent and to other school officers ways and means of achieving some degree of uniformity in scheduling, he must duplicate broadcasts when vital programs must reach all high school students and there is no possibility of changing the high school schedule, and he must seek a directive from the superintendent to require listening to a vital program in the event a subject-centered high school fails to make any effort to use radio as a tool of instruction.

FACILITIES

The members of the Third Allerton Conference agreed that to supply the greatest educational broadcast service to the classroom the school system should operate its own radio station and its own television station. This report does not treat the TV problem adequately because no participant was operating an educational TV station, though many were using commercial facilities for broadcasting TV programs. For the television recommendations it suggests a study of the reports on the subject issued by the Joint Committee on Educational Television; by the American Council on Education, A Television Policy for Education by Carroll V. Newson, Editor; by the National Citizens Committee for Educational Broadcasters, by the U.S. Office of Education-Radio-Television Division; and by the Association for Education Radio and Television. A brief series of recommendations of a general nature is included, for the experience in establishing a radio station should also serve as a general guide to establishing a television station. Any new radio station should modify these recommendations with television in mind.

An important conclusion from the discussion was that the size and arrangement of an educational radio station depended upon the individual problem: how much space was available, the size of the appropriation, the kind of equipment, the size of the staff, and experience of the staff with broadcast problems. From a survey of the Seminar participants adequate and properly arranged space was found to be the primary factor in planning studios, control rooms, and office. The quality of the station equipment and the amount of such equipment were next in order of importance. In considering the suggestions following, it should be kept in mind that each situation offers a somewhat different problem and demands individual planning.

A. Planning Space

1. General Recommendations

- a. Centralize the station's quarters in the school community
 - 1. in the central administration building
 - 2. in a centrally located school.
- b. If in a school building, establish its separate identity from the school and arrange entrances and exits to avoid conflict with the general activity of the school.
- c. Provide for expansion of studios, control rooms, offices and storage by reserving more space than you need immediately.

2. Control Rooms and Studios

- a. Start with at least 2 fairly large studios each with its own control room and console.
- b. A third studio and control room is desirable for rehearsal.
- c. Establish a direct route between each studio and its control room.
- d. Provide an audition room (sometimes the transcription library room is used) for hearing tapes and transcriptions separate from other studio operations.
- e. Provide a separate room for class work, staff and student staff, writers' workshop, or committee work.
- f. Provide adequate sound absorption treatment of floors, walls, and ceilings in studios, control rooms, rehearsal rooms, transcription and auditing rooms.
- g. Provide sound locks for all live or potentially live studios.
- h. Provide adequate heating, ventilating, and air conditioning when the studios are first planned, making sure that no motors or mechanisms interfere with studio and control room operations. Storage of tapes requires an equable temperature and controlled moisture--plan for it in your transcription library room.
- i. Provide for an adequate number of conduits, receptacles, and for proper lighting in each area according to its use.

3. Storage Space

Adequate storage space is important both for equipment and transcriptions. A room for a transcription library may double as an

audition room, but storage space immediately adjacent to studios should be provided for microphones, sound effects, music racks, collapsible chairs, etc. The diagrams hereafter shown indicate some arrangements.

4. Offices

Offices should be separate from studio space, but preferably adjacent. Private offices should be provided for as many key personnel as possible. And secretarial and clerical staff should be supplied for the radio station exclusively.

5. Miscellaneous

- a. Adequate cloakroom space for personnel and visitors.
- b. Independent outside entrance and parking space.

B. Planning Equipment Facilities

1. Transmission Equipment

There can be no specific recommendation on transmission equipment. Each community offers a somewhat different problem which must be solved by the consulting engineer employed. The power of the transmitter, the height of the tower, and related problems, as well as the engineering involved must meet the standards established by the Federal Communications Commission. In general it is recommended that a low power unit be capable of acting as exciter unit for a station of greater power to provide for growth. In general it is recommended that transmission and studio facilities be located in a building permitting expansion both of radio and television facilities.

2. Studio Equipment

It must be remembered that the following recommendations are tentative. They are based upon a survey of present equipment. The survey did not seek to find out whether the amount of equipment was considered adequate.

"Cheap" equipment cannot be recommended. Success in broadcasting depends upon the quality of the transmission equipment, its performance standards, its signal quality, as well as program quality. Engineering advice should be sought when purchasing; standard professional equipment or its approved equal should be specified.

a. Microphones

The number ranged from 4 to 13 per station. The average was 7, the mode 8. The types most mentioned were:

- RCA 44 BX (Velocity)
- RCA 77 D (Polydirectional)
- RCA 88 A (Pressure)
- RCA 74 B (Velocity)
- Western Electric 639-A (Cardiod)
- Western Electric (Dynamic)
- Western Electric 630-A (Eight-ball)

- b. Sound Trucks
Most school stations reported only one sound truck, filter equipped.

- c. Most stations have either a piano or a Hammond organ.

3. Control Room Equipment

- a. School stations in survey reported the use of consoles with from 2 to 6 inputs, and the types most mentioned were Western Electric, RCA-76 B 4, and Gates.
- b. Turntables are reported as 1 to 7 per station; the average number is 3. Some stations besides using turntables in the control room, use them at the transmitter, for audition purposes solely, and in studios. RCA and General Electric are most frequently listed.
- c. Turntables should be capable of playing all sizes of laterally and vertically cut disc recordings at 78, 33 1/3, Long Playing 33 1/3, and 45 rpm.
- d. Disc recorders. Of the stations surveyed, six had 1 disc recorder, five had 2. Makes were RCA, Presto, Scully, and Fairchild.
- e. Tape recorders. The number of tape recorders per stations ranges from 1 to 6, most stations having 2, though the mean is 3. All stations agree that 2 tape recorders are necessary for minimal functioning, and that 4 to 6 are ideal. An additional one or two portable tape recorders are recommended for remote use.

Makes in service are:

Magnecorder (PT 6 J).....	10 stations
Brush Sound Mirror.....	4 stations
Webster.....	2 stations
Pentron.....	1 station

4. Transcription Library Equipment

To store 16" and 12" disc transcriptions it is advisable to purchase storage racks provided with pivoted envelope cases. There are several suppliers.

As mentioned before, storing tapes for a period of time requires a control temperature and controlled moisture. In addition a cabinet permitting them to stand upright is desirable.

Playback facilities should be provided for both disc and tape recordings at this point.

5. Remote Equipment

Many stations have remote equipment in the form of portable recorders, disc and tape. One station has ordered mobile relay equipment. Still others have booths and direct telephone lines to such places as the gymnasium, the athletic field, the band room, the auditorium, the board room.

6. Miscellaneous Equipment

Several stations subscribe to a transcription service. Two stations subscribe to a news service via teletype.

C. Planning Reception Facilities

The acquisition of an adequate number of classroom radios is part of adequate planning for school broadcasting. There has been no common procedure. Obviously, however, there must be no difficulty encountered in obtaining a radio nor any difficulty in hearing the broadcast, else the classroom teacher cannot be expected to use radio as an educational tool. That means an adequate number of radios--ideally one for each classroom--of high quality.

Some systems report purchases by the administration, but most report devious ways of obtaining classroom sets. Schools use school funds raised by the student body, by mothers' club and parent-teacher activities, or receive them as gifts. Logically it is the obligation of the school system which establishes a radio station to pay for the receivers to make the broadcasts worthwhile.

But whatever the source of the funds for their purchase, they should be approved by the director of radio education as acceptable for classroom use. Radio receivers must be capable of reproducing the quality inherent in FM broadcasting without distortion and in sufficient volume to be heard without effort in the classroom.

Centralized sound systems, especially in large schools, are being used. In general the individual classroom receiver is superior to a centralized sound system both for quality of reception and for ease in selecting the wanted materials of instruction. First of all, a central sound system uses a wall type speaker with a limited audio range quite adequate for public address and AM broadcasts, but not at all adequate in reproducing the FM frequencies of sound. Unless a high fidelity speaker is used, the separate FM radio for each classroom is preferable. Then, too, problems of administration militate against the happy use of a central sound system. Arrangements must be made in advance with the central office to turn on the program. If the central office fails to remember the broadcast there is a sense of frustration. One or two disappointments and interest in using radio as a classroom tool is dissipated.

Because high school schedules do not conform to the broadcast schedule, and vice versa, some schools record programs on tape recorders and broadcast them over the public address system or use them at the specific class level.

D. Servicing Facilities

It is important to the continued use of radio as an educational tool that the radio receiver be kept operating satisfactorily.

It may be serviced by staff service personnel, by contracted commercial personnel, or by vocational students. Whatever the arrangement it must provide fast and satisfactory repairs, and it must be routed through the office of the director of radio education.

With the advent of television and the probability of many classroom receivers, it would be well to consider establishing staff service personnel to maintain and repair radio and television sets.

PROGRAMMING

Programming may be defined as the selection of programs to fill the broadcast day, week, and year of the educational radio or television station. Good programming, however, is more than filling the time slots in fifteen, thirty, or sixty minute segments. It is at the level of programming that the practical application of the philosophy, ideals, and high purposes of the educational station are revealed. Selection of suitable programs is not the relatively passive shuffling of available materials to coincide with the classroom subjects and hours; rather, it is a matter of constant examination of the expressed needs and wants and the unexpressed, unfelt needs or wants of the educational system and then creating the program that satisfies those needs or finding one from an outside source that satisfies those needs.

Answering the expressed needs is not especially easy, but genuine educational leadership is required to determine what unfelt needs exist and how best to dramatize them and satisfy them. For example, Professors Bloom and Smythe, consultants at the Allerton Conference both discussed evidence indicating that throughout the country "authoritarian men" are developing, men with a rigid pattern of personality revealing a tendency to think alike, a tremendous fear of the world and a desire to narrow its limits, a hostility to new ideas, persons, and minority groups which may be threatening, a desire to get closure under all conditions, a desire for an authority to define the world rather than self-realization, an avoidance of any challenge of ideas or the free interplay of ideas, a fear of new learning situations, and a tendency to demand answers from teachers by the lecture method rather than by independent solution. An informed educational radio programmer would determine whether

Ben Bloom, Examiner's Office, U. of Chicago, and Dallas W. Smythe, Professor of Economics, U. of Illinois.

this pattern of authoritarianism was to be found in his school system or in his adult community, and if it were present, would then originate a program that would help to correct the defect, or seek a program from other sources.¹

¹ Various speakers at the Allerton Seminar presented insights that revealed unfelt wants, or felt wants not verbalized. The Foundation Committee Report, q.v., suggests programs to be done with foundation aid to satisfy certain of the needs.

Necessarily the radio station cannot operate in a vacuum, nor can it single-handedly solve the problems of the whole school system. But it can dramatize the need, and pose the problem, and fire the imaginations of others to effect desirable changes.

The expressed needs of the school system and school community are determined in a variety of ways and may be funneled to the radio station in a variety of organizational patterns. They may come from the administrators, teachers, students and parent groups. Subject supervisors may be responsible for decisions to use radio as an educational adjunct. A radio committee with representatives from each school or each area of instruction may be the device employed. A curriculum committee may be the source. But for most satisfactory results in educational programming (and in classroom teacher acceptance of radio programs) there should be group planning representing the teaching, supervisory, and broadcast functions.

Programs to satisfy both the expressed and unexpressed needs of the teaching function may be obtained in two ways: first, by planning, writing and producing the series at local levels, or, second, by obtaining either scripts or transcribed series available from other sources such as other school stations, the National Association of Educational Broadcasters, the United States Office

of Education Script and Exchange Service, from governmental agencies, from commercial stations and networks, from the radio transcription services of foreign countries such as the French Broadcasting System of North America.

Community resources should be explored for aids in programming. Some of the groups which may be able to contribute a rich program service include little theatre groups, university faculty and students, musical organizations, social service agencies, medical and bar associations, service clubs, governmental units, museums, libraries, safety organizations, and newspapers.

Programs originated by the school system can be tailored to the exact needs of the schools. The problems posed by them in writing and producing are treated more fully under Production. At the programming level, the decision must be made as to whether to broadcast them live (and recording for rebroadcast from the air) or to record them before broadcasting. Live broadcasts requiring rehearsal at the studios may tie up studio facilities and when that is true, transcribed programs must be scheduled during the rehearsal period. Pre-recorded programs offer no broadcast problem, although they may introduce other problems such as assembling casts at periods other than the broadcast day if equipment and staff are limited.

All programs designed for school use besides filling an educational need should be selected with these criteria in mind:

1. Do they help the teacher to be more effective?
2. Do they have a rational plan and purpose?
3. Do they advance the learning process progressively?
4. Do they possess some degree of continuity?
5. Do they pose problems and indicate techniques of solution?

6. Do they provide some synthesis of understanding?
7. Do they help the individual to understand himself in relation to the whole community?
8. Are they broadcast regularly?
9. Are they equal to other teaching aids?
10. Are they artistically satisfactory?
11. If recorded, are the recordings technically satisfactory?
12. Do they enrich and supplement the course of study?

Each program director establishes the standards of his station by the wise selection of materials. It is wiser to broadcast a few hours of good programs than to broadcast a full day's schedule by eking out the broadcast schedule with programs of indifferent quality.

Once live and transcribed programs are available their actual time-slot in the day's program must be determined. The time needs of the classes using the broadcasts is then of first importance. Local schedules differ and generalizations can not be made that would apply to all school systems, but these suggestions grow out of group experience:

1. For primary grades the program may be profitably shorter than fifteen minutes, but not much longer.
2. Establish a time and day slot and keep it.
3. Avoid adjacent scheduling of elementary school programs if there is a known shortage of classroom receivers and time must be allowed for shifting them from one grade to another. Music interludes might be employed between programs to allow for shifting.
4. Equalize the number of programs for each grade level. It might be unwise to offer three lower elementary programs per week and none or one for upper elementary classes, and vice versa.
5. Consider the listening problem at the school level and re-broadcast as necessary to reach those classes varying from the standard schedule.

6. To make effective use of radio the teacher should have time before the broadcast for preparation of the class and time after the broadcast for follow-up activities. Therefore programs for the same grade or subject level should not be adjacent to one another, nor should they be scheduled for the very first or very last period of the school day.
7. Determine the frequency of broadcasts in a series according to local needs. While the once-a-week program in a series is standard, variations may be desirable.

If departmentalized instruction is offered in the junior high as it is at the high school levels, program scheduling becomes exceedingly difficult. If the scheduling needs of the radio station and the schools cannot be reconciled by a uniform bell schedule for all junior high schools, and a uniform bell schedule for all senior high schools, synchronization of broadcasts with class periods will be haphazard. It will be wasteful, too, if classes in the same subject meet at differing hours of the day, for saturation would require a broadcast for every class in every subject. Practically such broadcasting would be as impossible and undesirable as it would be administratively impracticable and undesirable to require departmentalized schools of the same type to offer the same classes at the same periods of the day regardless of whether enrollment warranted it. Whatever degree of uniformity could be obtained, however, would simplify the task of scheduling radio programs to provide maximum value. It is true that schools equipped with tape recorders could record any programs of interest and make them available to the classroom teacher. Implicit in every aspect of programming is the close relationship between programming and the classroom: each must supplement the other, there is a mutual dependence.

Although programming for classroom use is the primary obligation of the public school station, there is an obligation to provide for the needs of the adult community as much as possible. All school stations through organizational

contacts will have many programs offered to them of tremendous educational value for adult listeners. Not to broadcast such programs as People Under Communism, The Jeffersonian Heritage, The Ways of Mankind, Voices of Europe, BBC World Theatre, Music for the Connoisseur and similar programs available through membership in the National Association of Educational Broadcasters simply because they do not apply strictly to any specific unit of instruction would be extremely shortsighted. All of these may require high school students to stretch mentally to understand them fully, but adult audiences sharing in these tremendous listening experiences would justify their use on a school station. Then, too, school programming must recognize the station's obligation as part of the whole community to perform those community services expected of mass media: announcements, special programs of community interest, participation in U.S. Treasury saving bonds promotions, Veterans' Administration informational service, polio campaigns, and all kindred community interests.

The problems of copyright on music, music drama, drama, material for oral delivery such as sermons and addresses, other literary materials (novels, short stories, articles, poetry, jokes, etc.), and program ideas confront the program director constantly. The road through the dark forest of legal growths protecting the publisher rather than the original creator, the author or composer, was illuminated for the members of the Third Allerton Seminar by the talk of Fredrick S. Siebert, Director of the School of Journalism and Communications, University of Illinois. Appendix C contains a summary of his important statements on the subject.

Television Programming

The same standards of programming apply to television as to radio except for differences in selection based on peculiarities of the media. In general those

areas requiring sight as well as sound should employ television. For example, the University of Chicago* made transcriptions of the Peoria Riot including

*Ben Bloom, Examiner's Office, University of Chicago, Report in Allerton Seminar, June 19, 1952.

conversations with people who were witnesses or participants. Tests revealed that 98% rather than the usual 60% of the thought processes of the listeners were overtly tuned to what was going on. Obviously radio would be the proper medium for this wholly verbal program. Dr. Bloom cited the United States Army film on venereal disease which was recalled for revision when it was discovered that the incidence of venereal disease increased after showing the film, rather than lessened. The visual cues were stronger than the aural -- the actress cast as the prostitute was provocatively beautiful. Perhaps the fault lay in casting; perhaps the same script over radio with an actress possessed of a seductively beautiful voice in the role of the prostitute might have produced the same bad effect. But in programming consider whether radio or television can convey your message more effectively and choose your medium accordingly. On the evidence of a one hour lecture followed by discussion the Examiner's Office of the University of Chicago found that by reproducing major sound and visual cues they could achieve almost total recall both overt and covert. But the experiment also showed that sound cues were more effective than sight cues; within 48 hours there was a 95-98% accurate recall and within 16 days a 65% recall of things susceptible of checking. Visual cues were not effective because students were seeing different things: the need of a shave, the reflections of light on the balding brow of the instructor and other erratic visual associations. In other words the viewer selects from the total picture those things of interest to him.

Again in music there is a choice to be made depending upon purpose. For recognition of the instruments and voices of the orchestra, a film or television identifying the instrument and the tone it produces and identifying the sections of the orchestra and their functions would be very satisfactory. For music appreciation tonal quality is the first consideration and for that reason the superior technical transmission of sound on the FM radio band makes radio preferable. Again, visual cues of an orchestra as the camera sweeps over the players may detract from the enjoyment of music as an absolute.

In large measure the choice of radio or television as the educational medium depends on the listeners or viewers. If they need concrete experiences to understand abstract ideas, give them television. If "island" is the abstraction, then show them many islands to make a fully effective learning situation. If verbalization is satisfactory, use it. The learner must make the jump between subjects, must make the proper associations, inferences and judgments. If your educational goals are fully achieved by the medium employed then it is probably satisfactory. For example, the University of Wisconsin's Let's Draw series is a highly successful radio program. Professor James A. Schwalbach, the originator of the series, thinks some things are done better on radio than on television because there is the danger that if drawings or patterns are shown on TV, the drawings turned in by student viewers will be imitative. Craft programs requiring step by step development of processes can profit from television.

As in radio programming a few well done programs should be preferred to many poorly done. And as in radio, many errors may be removed before the actual broadcast by recording and editing on kinescopes.

The section dealing with television contains further suggestions pertinent to programming.

PRODUCTION

Standards

Any radio or TV production regardless of source and type is a challenge to achieve the highest artistic standards of production. The standards observed by an educational broadcasting station should constitute its proudest possession. If these are established and maintained at a high level, the reward in recognition, listening, and appreciation can be great. In the consideration of programming the observation was made that quantity is no excuse for lack of quality--it will bear repeating. A fewer number of productions with a greater measure of all-around achievement is more desirable than many shoddy ones.

Formats

The program format is the means by which the radio and television program transmits ideas, thoughts, facts, opinions, and emotions. Just as the painter uses different techniques to achieve the desired effects on canvas, so the educational broadcaster must exercise judgment and discrimination in the selection of format. The proper format enhances the transmission of ideas and contributes to the emotional and artistic effectiveness of the program; a poor format detracts from it and may even render it ineffective.

There are certain limitations imposed upon formats by the station itself.

Chief among these are:

1. physical facilities of the plant,
2. size and abilities of the staff,
3. production budget,
4. purposes for which the station is used, and
5. available talent.

In any educational station such limitations should be considered not as permanent but as temporary obstacles to the achievement of the greatest

potentialities of the media, within the framework of the philosophy and purposes of the station.

Among the more common formats used in radio are talks, interviews, discussions, quizzes, on-the-spot reporting, audience participation, narration, dramatic narration, dramatization and any combination of these formats. To the radio formats television has added films, pictures, models, slides, and other projections and demonstrations.

The choice of proper format is not easily made. Considerations that influence the selection are:

1. station facilities and limitations,
2. age level of audience,
3. type of expected audience, and
4. purposes of the program. (Cf., UTILIZATION AND EVALUATION)

In general, formats must stay within station limitations. A simply produced program well done, with a clear script line and simple microphone format, is superior in every respect to the more ambitious effort which leaves the listener feeling that the program has been striving for something just beyond its grasp. The educational broadcaster should weigh all factors to determine which format will achieve the purposes of the program most effectively.

The educational television broadcaster is challenged to develop new and original formats, for commercial television is still struggling under the superimposed techniques of radio, stage, and screen. Television is a new and in many respects different medium with its own peculiar problems, limitations, and possibilities. Therefore, educational broadcasters must bring their

special knowledge, experience, background, and imagination to the creation of formats that will fully realize the revolutionary potentialities of television not only as a new medium of mass communication but as a new and potent tool for education. Recommendation: Successful educational formats developed through experimentation and proved in practice should be filed with NAEB and JCET.

Writing

Writing for educational radio and television must not only satisfy the standards of good writing but it must also observe the standards of the media involved. First of all it must be based on a thorough understanding of sound educational theory and practice. But most important -- it must capture an audience and hold it and contribute its full share of those changes in the listeners which are termed educational. This is a large order.

Some school systems may find within their own ranks potential authors and writers who will find radio and television writing an outlet. These are ideal discoveries because often within a single person all essentials are combined. Otherwise it is necessary for the educator to chart goals, outline teaching steps, and to edit carefully any script produced by the writer, professional or otherwise, who is not a teacher. Other school systems may find teachers within their ranks who can be developed into good writers...dramatics, speech, journalism, and English are perhaps the most fruitful fields in which such teachers may be found. Successful teachers who use creative play techniques are also likely candidates. Radio and television writing is helped by a touch of genius, but like most writing it is achieved by an understanding of the desired goals, by a willingness to experiment and to revise, and by the expenditure of considerable energy and imagination. The classroom teacher with adequate study and training can contribute a great deal and can work very effectively into radio and television writing, for these media are largely mechanical extensions of the communicative arts already successfully employed in the classroom.

Classes in radio and television writing may be established in a school system at the secondary level, either independently or as part of a workshop. Necessarily the objectives of the school system and the particular department of instruction must be observed, but under proper direction and guidance the needs of both broadcasting and education can be met. At the same time the script students have had a valuable learning experience. Adaptations of short stories, dramas, and novels are well within the range of high school students and the gifted teacher can achieve scripts of professional quality.

Writing for educational radio and television has not been fully explored. New techniques...new variations of older forms...the constant quest for the right word...the telling dramatic statement...all serve to keep interest in writing at a high level.

Talent

For our purpose talent may be defined as the actor or speaker to whom is entrusted the responsibility for breathing proper life into script and evoking at the highest level the message or communication values of the script. In other words talent must meet the standards previously set forth. Although the use of professional talent is highly desirable, the majority of school radio and television stations will be forced to use local talent: school or community. Talent from high school classes or workshops may be used if it approximates professional quality. But the schools are not limited to the use of talent within their ranks. They may levy upon the resources of the community at large. For example, most communities include adults with some experience in college or community theaters who might welcome the opportunity to participate in radio and television productions. Through evening classes or workshops in acting and production this adult talent can be trained for effective use in educational programs.

The use of educational staff members on television, in nondramatic formats, offers a special problem. The excellent teacher, or even the physically attractive one, is not necessarily best for television use. The teacher chosen must have a personality which projects itself warmly and easily and acceptably and portrays the modern teacher as a well-informed, well-adjusted person ideally equipped to stand in loco parentis. The ideal television teacher is poised and seemingly at ease, is quick in recognizing an emergency and adjusting to it, and possesses the sense of showmanship essential to good teaching.

UTILIZATION AND EVALUATION

Since radio and television are recognized as being two of the most challenging tools of instruction, it is important that they be used wisely. Progress has been made in other areas connected with these powerful media, but it is felt that the area of skillful utilization is one which needs much exploration and development. It is recognized that in the final analysis the teacher determines the successful utilization of these media.

I. Effective utilization of these media includes:

- A. Selection of the broadcast, based on the needs of the specific group who will use it.
- B. Study by the teacher of the guide sheets describing the individual programs.
- C. Preparation of the class and the classroom for this learning experience with the same care as for other learning experiences.
- D. Adaptation, not adoption, by the teacher of all suggested broadcast preparation activities, including those for follow-up at the program's conclusion.
- E. Guidance of out-of-school listening and viewing, with the objective of helping to build in young people critical tastes and discrimination in both areas.

II. Teacher Training

Inherent in the problem of insuring skillful utilization is the training of the teacher. This is accomplished at two levels of training: (A) pre-service, and (B) in-service.

A. Pre-service Training

Courses in the use of specific audio-visual materials alone are not enough. It is strongly recommended that the professors and teachers in all subject area courses in our teacher training institutions and colleges of education make wide and varied use of such media in their courses.

B. In-service Training

Suggestions for helping teachers in this area include:

1. Demonstrations by station personnel

- a. Station personnel

- b. Teachers

- c. General curriculum consultants

2. Workshops by personnel suggested above

3. Broadcasts of school coordinators' meetings

4. Bulletin helps for teachers

5. General curriculum consultants' help

6. Graduate-level courses

III. Evaluation Procedures Imperative

Research shows that some system of continuous evaluation of the school program is necessary to determine to what extent the educational aims and objectives of the school system are being realized. Radio and television should be subject to, and participate in, the same continuous process of evaluation, for it is not sufficient for the teacher to select broadcasts for school use simply because their expressed aims and objectives seem to coincide with those of other prescribed learning experiences for a particular group of children. The radio and television broadcaster needs to know positively whether the desired educational changes are taking place and whether the full potentials of his programs are being realized. Only through the continuing use of evaluation can educational tools be re-shaped and sharpened to serve their purposes.

Instruments of evaluation can be constructed by station personnel in cooperation with general curriculum consultants, in the light of aims and objectives. Ben Bloom, Examiner's Office, University of Chicago, suggests the following steps:

1. Provide for evaluation in your budget.

2. Select certain series of programs which you believe will produce real educational changes in pupils.
3. Take one series for a particular range of grades, deciding how many would be a sufficient sample. Involve four classrooms in the evaluation project. Use observations and ratings. Ask two groups to listen, two groups not to listen.
4. Design studies, pulling in various combinations of teachers and classes. Pull all of the variables out of the learning experience. Prepare tests-written, oral, standard stimulus, objective evaluation; questionnaires; records of activities; objective examination by outsiders; and interviews-casual, psychiatric, focused or unfocused.
5. Define your objectives: Ask yourself: What are the changes?
 - a. Do the pupils read more widely than before?
 - b. Do they ask more questions than before?
 - c. Do they synthesize their experiences?
6. Compare the results of the two groups listening with those of the two groups not listening.

Necessarily the purposes of education are those of your particular institution and they must be explicitly and clearly defined for the collection of evidence to have much significance. But through proper instruments of evaluation the nature and quality of response to broadcasts can be determined; and this information is more vital educationally than merely knowing that a mass audience exists.

TELEVISION

I. Philosophy

Television, the newest addition to the mass media of communication, is a most potent instrument for instruction and enlightenment. Its potentialities for informing and promoting understanding, and for raising standards of appreciation are very great. Television combines the assets of other media with the factors of immediacy and mass simultaneous viewing. It is truly an instrument by which man can come to know and understand the world around him. Paul Walker,

Chairman of the Federal Communications Commission says, "It is challenging! It is revolutionary! This new element will have to be reckoned with in all deliberations of American educators from now on."

The specific uses of television, both in and out of school, have been referred to in reports under Programming, Production and Utilization. It should be pointed out that in the classroom television replaces no existing aid but adds a new one for the teacher. The general uses of television are:

A. In School

1. instruction
2. enrichment
3. training opportunities

B. Out-of-School

1. adult education. Formal-with or without credit
2. general educational--informal
3. community service

II. How to Begin

It must be strongly re-emphasized that the two hundred and forty-two channels reserved for education are for a period of one year only. After June 1, 1953, anyone may petition the Commission to change an educational assignment to a commercial assignment.

A first step for any educational organization contemplating operation of educational television facilities should be to request aid and information from the Joint Committee for Educational Television, 1785 Massachusetts Avenue, N.W., Washington, D. C. The JCET is equipped and stands ready to provide such groups with authoritative, up-to-date information and the services of consultants in the three areas of:

1. methods of financing and legal advice
2. engineering
3. programming sources

All educational institutions in an area have equal rights to petition for the educational television channel assigned to that area.

In general, there are three methods of organization for obtaining educational stations:

1. Parent Institution Type:
 - a. one institution files for license and operates the station
 - b. co-operating institutions have access to facilities
2. New Legal Entity Type?
 - a. member institutions form council or foundation and incorporate
 - b. council holds license and operates station
3. State Network --- planned and financed by the State

Costs vary so widely with the purposes and proposed facilities that any general figures may be misleading. It is recommended that JCET is in the best position to supply cost estimates in terms of local conditions. Possible sources of financing include:

1. Public Tax Moneys
2. Participating Institutions
3. Private Endowments

III. Operation

A. Training and experience.

During the planning and construction period of the educational television station, training and experience in production is important. Where a closed circuit production and training center can be set up in advance

of a television station, it can also backlog kinescopes for broadcast when the station begins operation. Since this equipment is incorporated into necessary station equipment, this is a practical procedure.

Using time offered on commercial television stations provides groups with an opportunity to gain experience by presenting and utilizing programs.

B. Personnel

Improvement in educational programming will be one of the greatest responsibilities of the educator and the educational broadcaster. To ensure that the purposes of education are fulfilled, trained personnel is necessary. Because of this, it is essential that those responsible for this operation have successful experience in education or educational broadcasting, and preferably in both. Additional staff positions may be filled by qualified educational personnel, and in some stations there will be opportunities for student participation at the operational level. If necessary, a station should start on a limited schedule with a few good programs. It may expand its services as rapidly as continuance of high quality will permit.

IV. Recommendation

It is considered important that kinescopes of outstanding programs of different types be made available for demonstration purposes in areas in which attempts are being made to establish educational television stations. A list of these sources should be filed with both JCET and NAEB.

SCRIPT

One of the problems facing educational broadcasting is the preparation of worthy scripts for programs designed to achieve the objectives of education in elementary and secondary schools. Since the planning, research and writing of scripts demands many work hours and since so many have common educational objectives, some definite plans should be formulated to exchange materials, publicize script sources, encourage participation in script contests that result in publication of scripts in the public domain, and set up plans to encourage organizations to use funds for preparation of scripts in designated areas.

The warm response of broadcasters to the NAEB tape service demonstrates the value of co-operative effort on the part of educational broadcasters.

In view of the great need in this area it is suggested that:

1. NAEB publish a list of all available sources of scripts that are not restricted in use. This should include organizations such as the Office of Education, Public Service Agencies and books and magazines containing non-royalty scripts. Sources for scripts useful for study purposes should be listed separately.
2. Educational Broadcasters encourage participation in writing projects such as Scholastic Awards, Payne Awards, AER Script Contest and similar projects that are the sources of non-royalty scripts.
3. Individual members of the NAEB assume the responsibility of sending to a designated center samples of what they consider good examples of discussion, interview, quiz and dramatic scripts for radio and/or T.V. to serve as standards for presentation of these types of broadcasts. It is suggested that these scripts be stenographic transcriptions of broadcasts.
4. NAEB set up an Advisory Study Committee which shall have the responsibility of collecting, screening and selecting scripts suitable for use by many educational stations. The committee shall suggest plans for distribution of copies of scripts to NAEB members.
5. NAEB be encouraged to set up plans for the development of documentary scripts that would be of vital use to educational broadcasters for

observance of special days, or significant events. It is suggested that top writers in the field of radio and/or T.V. be requested to offer their talents for this purpose.

6. NAEB provide an opportunity for writers to meet for an exchange of ideas and techniques. The consultants should be talented, experienced writers in the field of broadcasts for elementary and secondary schools, psychologists in this area, and other experts, notably teachers and educational philosophers.

APPENDIX A

ALLERTON ATTENDEES

Mr. Edwin Barrett, KSDS, San Diego City Schools, 825 Union St., San Diego 1, Calif.--Home Address: 3420 Trumbell St., San Diego 6, Calif.

Mr. Haskell Boyter, Station WABE, Board of Education, 14th Floor, City Hall, Atlanta, Ga.

Mr. M. McCabe Day, Director, Audio-Visual Center, Station WVSH, School City of Huntington, Huntington, Indiana.

Miss Marguerite Fleming, Director, Station KSLH, 1517 S. Theresa Ave., St. Louis, Mo.

Miss Patricia Green, Station KBPS, 546 N.E. 12th Ave., Portland, Oregon.

Mr. Worthington Gregory, Station WSHS, Sewanhaka High School, Floral Park, New York.

Miss Ola B. Hiller, Director of Radio Education, Flint Public Schools, Flint, Mich.

Mr. George Jennings, Station WBEZ, Board of Education, 228 N. LaSalle St., Chicago, Ill.

Mr. Dale F. Keller, Director, Audio-Visual Education, Station WGFS, Greensboro Public Schools, 501 Asheboro St., Greensboro, N. Car.

Mr. Merle Kimball, Station WTOY, Board of Education, Tacoma, Wash.

Mrs. Dorothy Klock, Station WNYE, Board of Education, 29 Fort Greene Place, Brooklyn, New York.

Mr. Harry D. Lamb, Station WTDS, Toledo Public Schools, 1901 W. Central Ave., Toledo 6, Ohio

Mrs. Kay Lardie, Station WDTR, 9345 Lawton Ave., Detroit 6, Mich.

Mr. John C. Maier, Director, Station WWHI, Wilson Jr. High School, Muncie, Ind.

Miss Gertrude McCance, Dept. of Education, Province of Manitoba, Winnipeg, Canada.

Miss Juanita Rucker, Station WYSN, New Castle-Henry Township High School, New Castle, Indiana.

Mr. Clifton F. Schropp, Director, Audio-Visual Education, Des Moines Public Schools, KDPS, 629 Third St., Des Moines, Iowa.

APPENDIX A (Continued)

Mr. Jay Stillinger, Station WBOE, Board of Education, Cleveland, Ohio.

Mrs. Elaine Tucker, Program Director, Station KOKH, Classen High School, Oklahoma City, Oklahoma.

Mr. D. P. Whitley, Principal, Station WHPS, High Point High School, High Point, N. Carolina.

COMMITTEES

- I. PHILOSOPHY -- Schropp, Hiller, McCance, and Macandrew
- II. ADMINISTRATION -- Lardie, Boyter, Maier, and Jennings
- III. FACILITIES -- Day, Kimball, and Gaines
- IV. PROGRAMMING -- Fleming, Stillinger, Tucker, and Whitley
- V. PRODUCTION -- Lamb, Klock, Gregory, and Rucker
- VI. UTILIZATION AND EVALUATION -- Fleming, Day, and Green
- VII. TELEVISION -- Fleming, Stillinger, Green, and Greogry
- VIII. SCRIPT - Lardie, Boyter, and Barrett
- IX. FOUNDATIONS -- Lamb, Hiller, and McCarty

APPENDIX B

CONSULTANTS

Alvin Gaines -- Station WABE
James Macandrew -- Station WNYE
H. B. McCarty -- Station WHA
I. Keith Tyler -- Ohio State University

ONE-DAY CONSULTANTS

Benjamin Bloom -- Examiner's Office, University of Chicago
Vernon Fryburger, Asst. Prof. of Journalism and Communications,
University of Illinois
Martha Gable -- TV Co-ordinator, Philadelphia Public Schools
B. Y. Glassberg -- Station KSLH
Harold Hand -- Prof. of Education, University of Illinois
Robert Hudson -- Director of Broadcasting, University of Illinois
Gordon Hullfish -- Ohio State University
Wilbur Schramm -- Dean of Division of Communications, University of Illinois
James A. Schwalbach -- Station WHA
Fredrick Siebert, Dir. of School of Journalism and Communications, University
of Illinois
Dallad W. Smythe -- Res. Prof., Institute of Communications Research, University
of Illinois
John D. Whitney -- Station KSLH

APPENDIX C

COPYRIGHT

A brief of the remarks of Fredrick Siebert, Director of the School of Journalism and Communications, University of Illinois, June 24, 1952, to the members of the Third Allerton Seminar.

Our procedures in the field of copyright law have their fundamental basis in business and trade practices. They are designed to protect the publishers rather than the original creator, the author or artist. In this respect England and the United States are in agreement. In neither country is there any legislation to protect the integrity of the author's or artist's idea. The French attitude differs. Though the public purchases a piece of sculpture, the artist retains the right to supervise its handling, setting, and location. In the United States and England, the creator's rights are secondary to those of the publisher or producer.

Copyright laws protect the creator and/or publisher for a period of twenty-eight years, plus a renewal period of another twenty-eight years.

Educational broadcasters will find the following classifications useful in determining whether materials they seek to broadcast are under copyright or usable without clearance from author, composer, or publisher:

- A. Music
- B. Music dramas
- C. Dramas
- D. Materials for oral delivery: sermons, addresses, dramatic recitations
- E. Other literary materials, non-dramatic, not originally prepared for oral delivery
- F. Program ideas
- G. Special problems of television copyright

A. MUSIC

1. Clearance of copyright is not generally necessary for educational broadcasters using their own stations---the test is performance for profit.
2. Schools may record music and make copies for their use, but not for profit.
3. Music scores may not be duplicated in such a way as to interfere with commercial sales. Technically, reproduction of scores is a violation of copyright even for use in teachers' manuals. Obtain a clearance from publisher.
4. Original music by students, not copyrighted, should be released to station in writing.
5. Original music by staff members may be used first time without clearance. For subsequent performances, a clearance is needed.
6. If school music programs over commercial facilities increase audience, theoretically the copyright holder has a claim.
7. There is no protection for performing artists.
8. Arrangements of music probably come under copyright even though the original music is public domain.

B. MUSIC DRAMAS

1. Here the rights tend to follow those for drama which are broader. The grand rights are in drama, the little rights in music.
2. Musical comedies are classified under drama.
3. Clear the use of music found in dramas.

C. DRAMAS

1. There is no exception for educational use. All performances must be cleared. There can be no duplication without clearance.
2. Films are classed as drama.

D. MATERIALS FOR ORAL DELIVERY: SERMONS, ADDRESSES, DRAMATIC RECITATIONS

These are treated in exactly the same manner as dramas. Obtain clearance.

E. OTHER LITERARY MATERIALS, NOT ORIGINALLY PREPARED FOR ORAL DELIVERY

1. This category includes novels, short stories, articles, essays, poetry, jokes, news, and materials not specifically covered in other categories.

2. Copyright protects against duplication and dramatization. If the material is dramatized, the material is covered by practices applicable to drama: all performances including re-broadcasts must be cleared.
3. There is a problem in defining dramatization, but the courts have held that
 - a. a reading is not a dramatization, no matter how dramatically effective it may be, and
 - b. musical accompaniment does not make a reading a drama, therefore
 - c. a solo reading may safely be given of any of the material in this category without clearance of copyright, on radio. The question of
 - d. multiple readers, or speakers repeating lines as in a dramatization though verbatim from the source, is unsolved legally in respect to radio use. On television even with plain background it is dramatization.
 - e. On radio a novel may be read in whole or part; it is questionable whether this holds for television.
4. By amendment to the copyright act on July 17, 1952, radio stations may no longer read non-dramatic literary materials over the air. This new legislation, however, applies only to commercial stations operated for profit. Non-profit educational stations may continue to read non-dramatized literary materials over the air without previous clearance.
5. By the same amendment adopted July 17, 1952, all stations including educational stations are prohibited from making transcriptions of copyrighted material described under E.
6. News taken from newspapers after a sufficient delivery time for the newspapers is allowed. Educational stations could read any newspaper over the air, after delivery time, without infringement of copyright.
7. Reading of comic strips is permissible over radio where not for profit. Dramatization requires clearance.

F. PROGRAM IDEAS

Ideas, titles, and formats are not usually secured by copyright. They are protected to the extent that they cannot be appropriated so fully or in such ways that the listener is confused as to which program he is hearing.

G. SPECIAL PROBLEMS OF TELEVISION COPYRIGHT

1. School Film Libraries.
If copyright is still in effect, renew it including TV use.
2. Cartoons and slides need copyright clearance.
3. Photographs or reproductions of photographs in books must be cleared.

Scanned from the National Association of Educational Broadcasters Records
at the Wisconsin Historical Society as part of
"Unlocking the Airwaves: Revitalizing an Early Public and Educational Radio Collection."



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